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American Art News

VOL. IX, No. 34. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, AUGUST 19, 1911.

SINGLE COPIES, TEN CENTS.

SPECIAL ANNOUNCEMENT.

The "American Art News" will, as usual, during the Summer, appear MONTHLY until Saturday, October 14th, when the weekly issues will be resumed.

The remaining Summer MONTHLY issue will be published on Saturday, September 16.

EXHIBITIONS

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

The Louis XIV Galleries, 257 Fifth Ave.—Portraits, antique jewelry. Objets d'art.

Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)
V. G. Fischer Galleries.—Fine arts. Germany.

Julius Bohler, Munich.—Works of art. High-class old paintings.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.

Compagnie Chinoise Tonying—Chinese antique works of art.

M. Demotte—Antiques, works of art.

Hamburger Fres.—Works of Art.



JOSEF ISRAELS,

(1824-1911)

By Walter Florian

Reprinted from the American Art News, Nov. 1904.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

CLEVELAND PORTRAIT FUND.

A fund was recently started for the purchase by the city of the portrait of the late Grover Cleveland, which is to hang in the Governor's room in the City Hall. The portrait, which was painted by Eastman Johnson, is well known, a good likeness and one of the artist's best works. While public-spirited persons have already contributed generously, still the fund is inadequate. The *American Art News* requests its readers to contribute to this fund. The City Hall should be the home of this work of art.

All contributions (no sum too small) should be sent to Mayor Gaynor, or, if preferred, may be addressed to this office, which will be acknowledged and forwarded to the Mayor.

A worthy monument to the memories of Eastman Johnson and Grover Cleveland.

MORGAN-WIDENER NEW ART.

One of the most recent and at the same time one of the most important of the many acquisitions the financier has made during his present European visit is the famous Knole tapestries which belonged to the Sackville family. It was from the same collection that Mr. Pierpont Morgan obtained Gainsborough's painting of Miss Lindley.

Mr. P. A. B. Widener has likewise been adding to his collection during his present trip to Europe, his purchases including several pictures and works of art owned by the late Charles Wertheimer. Among the latter are the famous enameled gold pendant known as the Countess Batowska pendant, and representing a sphinx, with outstretched wings, subtly decked with precious stones.

A landscape by Th. Rousseau was sold recently in Paris for 700,000 frs. (\$140,000) the highest price ever obtained for a modern landscape without figures. Arnold & Tripp were the sellers. Millet's "Angelus" brought 553,000 frs. (\$110,600) and his "Le Berger" 1,000,000 frs. (\$200,000) at the Secretan sale. The late M. Chauchard paid Bague, the dealer, 800,000 frs. (\$160,000) for Meissonier's "1814."

A correspondent writes from Rome that the Italian Government is still having much trouble in enforcing the law prohibiting the sale and exportation of works of art. Recently two instances have been brought to the attention of the Ministry of Instruction. An ancient cross had been kept in the church of San Francesco d'Atri, was secretly sent to Naples and sold to a local dealer and the superintendent of monuments at Pisa had received information that the rector of the church at Pontremoli had contracted to sell the famous statue of the Virgin, by Agostino di Duccio, from the church to a dealer for \$6,000. Fortunately, in both cases, the authorities arrested the persons interested in the deal and stopped the sale.

The \$10,000 prize offered by the city of Yonkers for the best design for the mural decorations of the new city hall Council Chamber has been awarded to Richard Vincent Aderente and A. E. Foringer.

PITTSBURGH.

A Summer Loan Exhibition, comprising the private collection of Mr. Burton Mansfield, of New Haven, Conn., is now on at Carnegie Institute. The exhibition will be open to the public and will continue throughout the summer and autumn. The collection numbers some 75 paintings and has never before been publicly exhibited. In consenting to the exhibition of the collection in Pittsburgh, Mr. Mansfield has granted an unusual favor. Many of the canvases are small, being of sizes adapted to private homes, but they are, as a rule, fine examples of the artists represented.

Such well known names as Chase, Hassam, Ranger, La Farge, Whistler, J. Francis Murphy, Twachtman, Desjar, Abbey, Davis, Dewing, Homer, Inness, and Sargent, indicate the strength of the American portion, while the foreigners are represented by East, Mesdag, Clausen, Lenbach, Israels, Courbet, Stevens and others. The Barbizon school is represented by good, although small, examples of the work of Daubigny, Corot, and Millet. Running down the list, we find also an especially interesting group from the early English school of landscape painters, such men as Constable, Bonington, Old Crome, and Turner.

BOSTON.

The loan exhibition of the works of Claude Monet, at the Fine Arts Museum, will probably continue till the last of September. The collection is composed entirely of his pictures owned in Boston and vicinity and numbers 45 examples, which are displayed in the east gallery. Among the examples shown are: "The Hay Cocks," "The Cliffs of the Normandy Coast," "The Coast Guard's Hut," "The River Seine," "The Ravine of the Creuse," "The Poplars," the Series of the Water Lillies and the London Thames Series. The painting, "Listening," by Glass Claude, valued at \$50,000, has been hung in Wellesley College Library, and is the gift of Mr. Edward Raymond. Under the will of Nathaniel Thayer, of Lancaster, Mass., which has recently been made public, the Boston Art Museum receives \$250,000.

WORCESTER (MASS.)

The usual summer exhibition of the Art Museum is now on, and offers great attractions to artists and visitors who are on vacation. Among the recent acquisitions mentioned in the Museum's bulletin are a marble group by Bela Pratt, landscapes by Alexander Wyant and a series of watercolors by Winslow Homer, including "Gloucester, Sunset," "Lower Rapids," "Bermuda Settlers," "Fishing Boats, Key West," and "Winifred Dyssart," by George Fuller.

DETROIT (MICH.)

"The White Veil," now in the Willard L. Metcalf collection in the Museum, has been purchased by Charles W. Ward. A landscape by C. Harry Eaton has been hung in one of the galleries, containing the Ward collection. It is an example painted by the deceased artist in 1887.

NEW ORLEANS (LA.)

Among the additions which Dr. I. M. Cline has recently made to his gallery are ten landscapes by the late William Keith, including "Mount Shasta," "Landscape near Munich," "A Gray Day," "Lake Maggiore, Italy," and "Headwaters of the American River," and three fine portraits by Raeburn, painted about 1800, and brought to New Orleans soon afterwards. He has also bought a fine example of Couturier.

POLAND SPRING (ME.)

The annual summer exhibition in the Maine state building is especially strong in figure subjects and sculpture. There are 150 pictures and 23 sculptures. Among the former are "In the Spruce Woods" by Frank Benson, Joseph Decamp's portrait of Albert Baker, "De-juner" by William Paxton, "The Visit" and the "Ballet Girls" by Louis Kronberg, Louis Mora's "The Miniature," and "The Tennis Girl" by Robert Reid. Three pictures by American artists have been sold, Frank V. Dumond's "South Wind," Agnes Leavitt's "Poland Lakes," and "New England Farm Yard" by William T. Robinson.

WASHINGTON (D. C.)

Of the eighteen portraits of the speakers of the House of Representatives, ordered by the House Committee on the Library, sixteen have been completed and hung in the Capitol; the other two will soon be finished. Five hundred dollars for each portrait have been allowed. The list of speakers is complete, with the exception of the portraits of Speakers Cannon and Clark, and provision has been made to secure these. Portraits already finished and hung and the artists commissioned by the Committee are: J. K. Polk, painted by Miss Rebecca Polk; John Bell, by Mrs. W. B. Newman; Howell Cobb, by Miss Lucy M. Stanton; John W. Davis, by W. D. Murphy; M. C. Kerr, by Charles A. Gray; Schuyler Colfax, by Freeman Thorpe; Robert U. T. Hunter, by R. N. Brookes; Andrew Stevenson, by Spencer B. Nichols; Philip Barbour, by Kate F. Edwards; J. W. Jones, by J. B. Sword; John Carlisle, by Ellen Day Hale; John White, by Gerard Barry; Lynn Boyd, by Stanley Middleton; Jonathan Dayton, by Henry Harrison; J. L. Orr, by A. Demonds; Langdon Cheeves, by Hal. Morrison; Nathaniel Macon, by R. D. Ganley; William Pennington, by Joseph Lanber.

ROCHESTER (N. Y.)

For the 28th annual exhibition of the Rochester Art Club to be held in September, in connection with the Rochester Industrial Exhibition, a number of fine examples by members of the National Academy and other artists have been entered. Among them are Colin Campbell Cooper, H. B. Jones, Robert Henri and Birge Harrison, who sends "The Heights of Lives" and "Harbor Lights."

CITY CLUB EXHIBITION.

There is a small but interesting summer exhibition at the City Club, 55 W. 44 St., including a number of portraits by William Funk, one by Kenneth Frazier, three landscapes by Edward Dufner, a harbor scene by E. H. Pott-hast, "Venice" by Gedney Bunce and a Venetian scene by Ivan Olinsky. Among other examples shown are Keller's "Wagon Shop" and works of Gifford Beal, Albert Groll, Birge Harrison, C. F. Ryder and Charles Russell.

BEAUX ARTS SCHOLARSHIP.

The eight annual prize of the Société des Beaux Arts, architects, Paris, has been awarded to C. E. Hall, of Virginia, who was formerly a student at Columbia University, and resides in this city. The prize is a scholarship of \$2,500, and this year was the gift of William A. Read. It gives the privilege of studying two and a half years at the École des Beaux Arts and includes all expenses.

BARCELONA (SPAIN).

At the Sixth International Art Exposition held here, William J. Shannon was awarded the "Grand Prix" for his portrait of Phil May. "Kitty Shannon," by the same artist, won several prizes.

LONDON LETTER.

London, Aug. 8th, 1911.

The report that the signature of Seghers has been discovered on "The Mill" attributed to Rembrandt has made a great sensation here. Many shrewd judges think it very possible that the work is not a Rembrandt after all, and at the time of its sale a well-known artist said that in his opinion it was more like a Goyen. Another suspicious circumstance, as Dr. Hofsted de Groot pointed out, is that no studies by Rembrandt are known of the scene of "The Mill," and the history of the picture itself is unknown before it came into the Orleans collection. Several of our leading critics have seized upon the incident to point out the folly of paying big prices for names and urge collectors to pay less attention to signatures and more to that actual achievement in painting which is the hall-mark of a masterpiece.

The Allied Artists' Association, by common consent, has got together a very fine show for their 4th London Salon at the Royal Albert Hall, and many critics now acknowledge that the "open-door" policy of this body is working out its own salvation in the survival of the fittest. This Association is conducted on thoroughly democratic lines. Every exhibitor who pays a subscription of a guinea has the right to show three works, which are grouped together with one on the Line, and further to prevent any chance of favoritism or the reverse, lots are drawn to decide the catalogue order and position of each group. Naturally this system leads to some quaint juxtapositions, but nothing could be fairer to all, and this year the works are so well spaced with a stretch of neutral colored background between each group, that no exhibitor can justly complain that the effect of his group is disturbed by the vagaries of his neighbor.

Well-known artists who contribute are John Lavery, with a fine sketch for his large equestrian portrait at the Academy; James Pryde, whose strongly modelled portrait, "Souvenir of a Costume Ball," has already been sold; Walter Sickert, Alexander Jamieson, J. D. Fergusson and S. J. Peploe, while of the younger men, who are rapidly building up reputations through the opportunity this exhibition gives them, admirable work is again shown by John Copley, R. P. Bevan, Harold Gilman, Charles Ginner, Spencer Gore, Horace C. Taylor, J. D. Davison and Cora J. Gordon.

This year there are few contributions from American artists. Lilla Cabot Perry sends a good group of three works, her best perhaps being her well-composed plein-air group, "An Open Air Concert," which is very luminous and fine in colour. Francis Melville sends two exquisite dry points, "The Cobbler" and a well-characterised portrait of the late J. A. Ward. David Edstros sends a powerful bust of Dr. Frank Oppenheimer, and other remarkable works in sculpture are Mervyn Lawrence's expressive bronze head, "A Contemplative," T. W. Wilkinson's statuette, "Despair," Mary Pownall's clever group, "Politics," and three adorable marbles by the Russian sculptor, Aronson; a statuette, "La Pensée," and two child portraits, "Angel" and "Kim" of ethereal delicacy and perfect modelling.

It is reported that the famous Richard Bennett collection of Oriental porcelain has been sold by Messrs. Gorner & Co. to a private English gentleman, who will preserve it intact in this country. The actual price realised is not to be divulged, but since Mr. Edgar Gorner bought the collection from Mr. Bennett for £250,000, the transaction has probably created a new record.

PARIS LETTER.

Paris, Aug. 2, 1911.

Nearly all of the artists have taken to the woods, the dealers to the seashore, and the tourists to the Louvre.

Max Bohm is hard at work in his studio on a large mural decoration destined for the Law Library of the new Palace of Justice now being completed at Cleveland, Ohio. The subject is a New England Town Meeting in colonial days and is represented under the autumnal foliage of a spreading maple tree. The canvas is twenty-two feet long, the figures are of heroic size, and the painting quality is in Mr. Bohm's most decorative style.

The French government has just purchased of Richard Miller his "La Toilette" which was the "clou" of this year's Salon. This makes four of Mr. Miller's works that have been purchased from the Salon by the State; no other American artist has been so richly honored.

Seymour Thomas is spending the summer sketching at Etaples, Charles Hoffbaur is back in his Paris studio. He will return to New York next winter to remain permanently.

The remarkable exhibition of 160 works by Cottet at the Georges-Petit gallery, closed yesterday. Forty-two canvases were sold, all of which, with but two exceptions, it is interesting to note, were painted "à la mode" viz. in a high key.

A move is on foot by a well-known Dresden art dealer to give an exhibition of works of American artists residing in Paris, Dresden, Berlin and other German art centers next November. Representation will be by invitation only, and all expenses will be borne by the enterprising German dealer who desires to excell all previous exhibitions of American art in Germany,—hence comes to Paris for the best representation of American Artist.

Since the wordy combat between the Director of the Chicago Art Institute and the American Artists in Paris, about a year ago, his selecting committee in Paris has fallen into innocuous desuetude, not being so active as formerly in choosing works of recognized artists for his annual exhibition. This year the selections have been mostly those of students actually working in the schools—doubtless an expression of encouragement to the budding geniuses from the school of the middle-west.

Mrs. Whitelaw Reid, who has for so many years been the financial sponsor for the American Girls' Club on the rue de Cheveruse, is having erected at her own expense for the American girls living at the club, eight handsome studios, with all modern improvements.

The new building is being erected between the club proper and the little chapel.

M. L. Dru, at the Galerie Renard, 4 rue Papillon, recently showed me his immense stock of pictures, comprising some 4,000 canvases by many well-known modern painters and others of promise less known, including such names as Corot, Rousseau, Delacroix, Courbet, Henner, Ziem, Rosier, Roybet, Tanoux, Harpignies, Duprat, Pail, Mannucci, Beauquènes and Léon Richet. Mr. Dru has many pictures of the Barbizon school and purchases from the annual Paris Salons, besides buying direct from the artists, and afterwards sells separately or in large collections canvases ranging in prices from 200 to 5,000 frs. The clientèle of this firm include the merchants of Paris and the provinces, in addition to a large foreign trade in Europe and America, the largest of the American purchasers being Wanamaker, Gimbel Bros. and Eaton.

WITH THE ARTISTS.

Joel Nott Allen accompanied by Mrs. Allen returned to his studio in Sherwood where he is now busy with several new portrait commissions. Mr. Allen has also been commissioned to paint the portrait of a prominent Baltimore judge. He will go to Baltimore next winter for the sittings. Mr. and Mrs. Allen spent several weeks at Richfield Springs and in Utica.

Miss Zelma Baylos is spending August and September at Lake Mahopac, N. Y.

Mlle. Lucienne Heuvelmans, of Paris, has been awarded the Prix de Rome for sculpture. She had won the first and second places for the Grand Prize at last year's examination, and is the first woman to be admitted to the Academy of Arts at Rome since its foundation.

A member of the National Arts Club has given \$1,000 to be awarded to any member of the club who shall exhibit the most meritorious picture during the coming season. The picture is to become the property of the club and be hung in its gallery in Gramercy square. The winner of the prize will also receive the gold medal annually awarded by the club.

Mrs. Augusta Saint Gaudens, widow and executrix of the estate of the sculptor, brought suit against Ellen Emmet, who had painted a portrait of the sculptor and afterwards sold it to the Metropolitan Museum, claiming that the portrait was an asset of the estate. The suit was recently dismissed in the U. S. Circuit Court upon the report of Charles F. Brown, who had been appointed referee in the case and who reported from the evidence submitted, that Miss Emmet, and not the sculptor, was the owner of the portrait and she had a right to sell it.

W. J. Aylward, who has devoted a great deal of time to illustrating, has decided to abandon that branch of art for the present and will devote himself to painting marine subjects in the neighborhood of Grand Manan, Me.

J. Jusko, whose studio is at 32 Union Square recently modeled a unique bas relief portrait group comprising four heads in profile upon one panel. The work will be executed in bronze. He has also completed several interesting statuettes and medallions.

John R. Bacon is the inventor of a composition that will take the place of glass in windows for churches, etc. The substance, which is transparent, can be made in any size, even the very largest windows, in one piece, and without leading of any sort. The colors are made lasting by means of acid and the process is somewhat like that of etching. It has been found highly satisfactory in windows placed in a residence at Tarrytown and in the Dutch Reformed Church in East 22 St.

An inventory of the estate of the artist, William Keith, shows property worth \$255,237, of which \$101,488 was in cash. Paintings in his studio are valued at \$27,000, and the remainder of the estate is in bonds and stocks.

THE GREELEY STATUE.

A commission for the memorial statute of Horace Greeley has been given to William Ordway Partridge. The statue is to be erected at Chappaqua, Mr. Greeley's country home, next Autumn.

NEW ART COMBINATION.

COLNAGHI AND OBACH.

Interesting Recollections.

Nearly one hundred years ago Hazlitt wrote: "A capital print-shop (Molteno's or Colnaghi's) is a point to aim at in a morning's walk—a relief and satisfaction in the motley confusion, the littleness, the vulgarity of common life." Even then Colnaghi's had been established over half a century, and was in existence before the first sale at Christie's in 1767, having been founded by Paul Colnaghi, a bright alien from a village near Milan. At first he and Molteno were in partnership. They soon separated. Paul went to Cockspur-street and it was of this shop that Hazlitt wrote, where Paul and his son Dominic talked brilliantly to the knowing connoisseurs of the old school, such as Sir Mark Masterman Sykes and the Bishop of Ely. Could any of these have foreseen the future values of the prints and mezzotints they were collecting for a few shillings apiece? When the Bishop's engravings took twelve days in the selling of them in 1813 the paltry aggregate was £1,759 2s. To-day such a collection would bring £100,000. Think of the mezzotints in the Sykes's sale, 1824, sold in batches (Valentine Greene and the like at an average of 10s), worth nowadays hundreds of guineas.

About eighty years since the Colnaghis went to the celebrated house in Pall-mall close to the National Gallery, and there the firm has remained. The announcement has now to be made that the ancient house has combined with the modern art firm of Obach, and the blend of these two names will convey much to the art world. Long ago Colnaghi's extended their field from old prints to old masters, and, reminiscently, one has only to mention the firm's sale and purchase of such renowned works as Prince Chigi's Botticelli, the Ashburham Rembrandt, the Darnley Titian, the Warwick portrait of that Maecenas of the arts, the Earl of Arundel, by Rubens, the Cattaneo Vandycks, and the Duke of Norfolk's Holbein. On the other hand, the name of Obach is a mnemonic for Barbizon and Holland, and although the firm started only twenty-eight years ago (after Mr. Charles Obach had been twenty years with Messrs. Goupil & Co., another famous name, along with that of Wallis, in this connection) it helped largely in the formation of such collections (the sale fame of which still rings in our ears) as the Staats Forbese, the Day, and the Alexander Young.

Obach's and Whistler.

Another achievement was the purchase as it stood of Whistler's much-discussed "Peacock Room" at the Leyland house in Prince's-gate, and of its shipment to and re-creation at Mr. Freer's home in Detroit. After all, the American bids for Shakespeare's home at Stratford-on-Avon and Spurgeon's Tabernacle at the Elephant and Castle were not mere bluff.

The departure of a partner from each of the firms has brought about this linking of the old and the new. Dominic Colnaghi, who died at the age of 91, in 1879, left no one of his patronymic in the firm. He had married into a Scottish family, and his nephew, John Scott, was his partner. The beautiful Catherine Scott McKay, wife of Dr. John Brown, of "Rab" fame, was John Scott's cousin, and Andrew McKay was another. He also joined the firm, and until last year his son, Mr. William McKay, was a partner, and perhaps the chief organizer of the house's modern reputation for ambitious and masterly art dealing. We have often had occasion in these columns to describe his prowess at Christie's in conjunction with his ally, Mr. Otto Gutekunst, a highly-trained judge of pictures, especially of German and Flemish masters, who remains. Mr. Gutekunst was, for example, the under-bidder for the recent record-breaking 22,300gs Raeburn.

The retirement from Obach's of Mr. H. Velten, who presented Rousseau's "River Scene" to the National Gallery out of the Day collection, which he had helped to form, left his partner, Mr. Gustavus Mayer, alone. A natural opportunity for a combination was therefore created, and the two enterprising survivors have seized it. As in the old firm of Christie, Manson, and Woods, there is no one to bear any of the old names, so in that of Colnaghi and Obach the past has left no trace.

Becky Sharp and Colnaghi's.

After Hazlitt, Thackeray. In "Vanity Fair" the great novelist relates how Becky, after her presentation at Court, went to Colnaghi's and ordered the finest portrait of George IV, "that art had produced and credit could supply." * * * As far back as 1814 it is recorded that the King of Prussia visited the Colnaghi Galleries to view the "splendid works by English art-

ists," and the firm has always been alive to both old and new art. * * *

It was only natural that the house should endeavor to maintain the tradition of the learned Dominic, probably the most erudite authority on the engravings and etchings by old masters of his time. Every great sale of Rembrandt etchings or Dürer engravings finds the firm in the van. The Huth sale of old engravings shortly to be held at Sotheby's contains evidence of Dominic's foresight in the wonderful set of Dürers once belonging to Abraham Ortelius, afterwards to the celebrated Baron Verstolk, and then bought by Dominic, who sold the incomparable set to Mr. Huth.

Much more might be written. It remains only to add that friends and rivals alike will be interested in the future of a firm with so many links with art history.—London "Daily Telegraph."

BOOK REVIEWS.

"How To Understand Sculpture," by Margaret Thomas. (The Macmillan Co., New York. Price, \$2.00 net.)

The title of the book in its simple directness is at once a key to its contents. The author is herself an artist, therefore, the work differs from most books written on the subject of this branch of art, which progresses so much more slowly with us than that of painting, owing to the fact that the sense of form is acquired only by long years of education, while color has always attraction for the uneducated.

In her endeavor to explain its technicalities the author carries the reader through the British Museum, illustrating and explaining the attractions of sculpture in an entertaining and instructive manner. She gives sketches of the rise of the art and its development in different nations.

There are chapters on clay and plaster modelling, carving in marble, sentiment, beauty, style, etc.; also Greek, British, French, German and Spanish sculpture. The work also gives interesting characteristics of the various schools of sculpture.

It is profusely illustrated and should prove an instructive and interesting volume for artists and laymen.

"The Training of the Memory in Art and the Education of the Artist," by Le coq De Boisbaudran. Translated from the French by L. D. Luard. (The Macmillan Co., N. Y. Price, \$2.00 net.)

The author, an artist of renown in his own country, well known and revered by his fellow-artists and pupils, the latter numbering among them such names as Cazin, Fantin-Latour, Legros, I'Hermite, Tissot, Whistler, etc., among the painters, and of Rodin and Dalou among sculptors.

The work, which comprises three treatises, "The Training of the Memory in Art," "A Survey of Art Teaching," and "Letters to a Young Professor," seems to lay down the fundamental principles of a thorough and absolutely artistic education.

These treatises were doubtless written with a direct aim at practice, to show how, step by step, a pupil can be led on securely through carefully graded stages, from the first drawing lesson till he has become a trained and fully equipped artist.

On nothing does the author lay so much stress as upon the cultivation of memory. His teaching is characteristically sympathetic and his aim not to impose upon his pupils a cast iron system but to draw forth individuality. The work should prove of great value to earnest teachers as the counsel given is sound and should be fruitful.

"The Art of the Vienna Galleries," by David C. Pryor. (L. C. Page & Co., Boston. Price, \$2.00 net.)

It has been said that the Vienna Galleries of paintings are the least known of those in Europe. In this work the author proves, however, that they are among the most important, and are rich in the works of masters of great merit, who, if their names are not familiar, their work is of equal rank and often higher than those who are better known.

The author informs his readers that the Imperial Museum contains over twenty-six hundred paintings; the Academy collection, twelve hundred; the Liechtenstein, over eight hundred; also the numbers contained in the Czernin; the Harrach Schonbrunn, Lower Belvedere Gallery, etc. In all there are about five thousand five hundred paintings, many of them priceless, and comprising such names as Titian, Palma, Giorgione, Tintoretto, and famous Flemish artists, notably Pieter Breughel, the elder.

Readers of the book will find that Vienna surpasses all cities of Austria-Hungary in the importance of its art collections, and may, in Europe, be compared only with those of London, Rome, Paris and St. Petersburg.

It is an instructive and entertaining volume, profusely illustrated with representative examples of Raphael, Titian, Velasquez, Rubens, Rembrandt, Holbein the younger, Murillo, Dürer, Van Dyck, Franz Hals, Jordaens, and many others equally interesting.

It will be found of great value for the promotion of culture, also for the traveler and student.

N. Y. WATER COLOR CLUB.

The New York Watercolor Club, 318 W. 57 St., has issued a notice, through its Secretary, Mr. William J. Whittemore, asking all the artists who are expected to contribute pictures to the Annual Exhibition, to be held in October, to limit the size of the frames of their pictures. Owing to the limited wall room space of the club, it is found imperative to take this action, as hitherto more difficulty has been found in combining frames than in hanging paintings. The Club has passed a rule for the coming exhibition which limits the width of frames to two inches, inclusive of everything, which practically excludes mats. For small pictures it is suggested that light mouldings of 1/2 or 1/4 inch be used. In many foreign exhibitions this practice has been adopted with success, and the club feels that the experiment, when tried here, will enable it to display pictures rather than frames to the best advantage.

URUGUAY BUYS PICTURES.

Mr. Edwin V. Morgan, American Minister to Uruguay, states in a recent report that the Uruguayan government has bought for the National Gallery of Fine Arts three pictures by American artists, shown at the exposition held in Montevideo. The pictures selected are "First Days of Spring," by Elmer Schofield; "Spirit of Antique Art," by Philip L. Hale, and "Nocturne—the Quinpiack," by George Albert Thompson. The Art Association recommended the government to purchase these pictures. The price is not given.

Mrs. Albert Bierstadt, widow of the artist, recently bought from Miss Content Johnson an ideal head of an old woman, which will be added to the former's collection of paintings by American Artists.

The Buffalo "Evening News" states that "William M. Hunt has long found Gloucester, Mass., a desirable summer workshop," and "Twachtman spends many months there." As Hunt died in 1879, and Twachtman some years later, these must be exclusive news items from the spirit land.—Boston "Transcript."

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

18-20 East 42d Street.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

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SPECIAL ANNOUNCEMENT.

The "American Art News" will, as usual, during the Summer, appear MONTHLY until Saturday, October 14th, when the weekly issues will be resumed.

The remaining Summer MONTHLY issue will be published on Saturday, September 16.

SUMMER ART SEASON.

It is an erroneous opinion, generally entertained, that during the summer season all interest in art in America is practically dead. This idea is probably founded upon the fact that several of the large art dealers, especially in this city, have put up the shutters on their establishments and have sought recreation abroad. But an examination of what is going on in art circles at home will convince art lovers that there is great interest manifested in art despite the dull season. The attendance at the Metropolitan Museum averages 50,000 a month through the summer. Central Park is a sketching ground for industrious art students; the Brooklyn Institute of Art and Sciences is well

patronized, as are the out-of-town resorts, such as Shinnecock Hills, Woodstock, Lyme, Ogunquit, etc.

There are summer exhibitions of works of the prominent artists at Boston, Pittsburgh, Cincinnati, Buffalo, New Orleans, Chicago and many other smaller art centers. News from cities in the middle west show an increased interest in art, and in several of them successful efforts have been made to raise sufficient funds to erect permanent buildings in which to hold regular exhibitions.

A CORRECTION.

In the July issue of the *American Art News* we reproduced the "Brooklyn Bridge, by Jonas Lie, and because of the wonderful and unaccountable antics of the types his name was misspelt Lil and the error was not discovered until too late to correct it. We offer sincere apologies to the artist.

In the last issue of the *American Art News* the death notice of Horace Thurston See appeared in which there was an error as to the artist's first name and the date of his death. He died July 2 last, and his correct name was Harry Thurston See.

METROPOLITAN MUSEUM.

The August bulletin of the Metropolitan Museum states that no paintings were acquired in July, but several rare bronzes, furniture and porcelains are of recent acquisition; among the former are two statuettes, "The Bather" and "The Song of the Wave." Isador Konti has presented the museum with a bronze medal commemorative of the 250th anniversary of the first settlement of Jews in the United States. Mr. J. Pierpont Morgan has loaned to the Museum three Chinese porcelains and a French Renaissance carved wood cabinet. There will be a loan exhibition of silver in October, showing examples of ecclesiastical plate collected by the Society of Colonial Dames of New York, embracing specimens of the work of silversmiths of New York, New Jersey and the South.

ARTIST VERSUS DEALER.

It is about time that some steps were taken to end the remarks that various artists have been making in regard to dealers, throughout the country. One can hardly pick up a paper in which an interview is given with an artist, but you will find that the dealer is the blot in the whole realm of art. He does his best to destroy the poor artist and if by chance he should sell one of the painter's pictures he takes almost the entire amount as his share of the sale. Now what is the reason for this attack? We think that we are safe in saying that there is not a single artist with a reputation that has not attained this without the aid of the dealer. How many times has it happened when a dealer gives an exhibition that a client has gone to the artist direct and bought the same canvas that he saw in the exhibition for less money than the dealer had to pay for it himself? Is this fair? We feel sure that if the books of the dealer were shown, that you would find that they had carried these painters on their books for various supplies for many months, and in many cases had to charge a certain per cent. to profit and loss. These are some of the things that you never hear from the artist.

There is a remedy, and one that certainly will come, and that is, refuse to handle the works of these men that are continually knocking the dealer, and see where they will end—"The Art Review."

OBITUARY.

Josef Israels.

The famous Dutch artist, Josef Israels, died at The Hague Aug. 12, aged 87 years. He was destined by his father to become a business man, in his early youth, but the artistic talent which he possessed soon found an opportunity to exercise its bent, and he devoted his time in that sphere in which he was destined to become famous wherever art was appreciated. His first notable picture was "William of Orange Bidding Defiance to Philip II. of Spain," but it was his depiction of Dutch peasants and fisher folk and his etchings that won him the most enduring fame. Among his earlier pictures, which are best known, is "Passing Mother's Grave," painted in 1856 and purchased by the Amsterdam Academy of Fine Arts. At one period he became the pupil of Picot and Scheffer, and the École des Beaux Arts in Paris under Delaroche. Later he went to Zandvoort, where under conservative masters he found the themes and local atmosphere which developed his great genius and won his lasting fame. Then he went to Amsterdam, where he lived and worked for several years, but finally went to The Hague and ended his career in that city. "The Cradle" and "The Shipwrecked Mariner," among his earlier works, were exhibited in London in 1862, and the latter, which was sold not long ago, brought more than \$20,000. "The Pancake," which sold for \$13,500; "The Frugal Meal," which brought \$20,000, at the Alexander Young sale in London in 1910, and "Expectation," now owned by The Metropolitan Museum of this city, are fine examples of his genius, while other specimens are "The Silent House," in the Glasgow Museum; "An Interior," in the Dordrecht Gallery; "Alone in the World," in the Amsterdam Gallery; "The Sower," "A Cottage Madonna" and "Through Darkness to Light." His most notable pictures of fisher fold include "The Zandvoort Fisherman," in the Amsterdam Gallery; "The Toilers of the Sea," "Between the Field and Seashore" and "The Bric-a-brac Dealer" won medals of honor at the Paris Exposition in 1900. His most popular Jewish painting, "The Scribe," is in the Munich Gallery. "The Widower," "When We Grow Old," "Alone in the World," "An Interior," "Toilers of the Sea" and a "Speechless Dialogue" are among his mature works, and he also won success in watercolors and as an etcher. The artist received medals at several exhibitions in Holland, Belgium and other countries, and was an honorary member of the academies at The Hague, Antwerp, Munich and Edinburgh, and a corresponding member of the French Institute, a Knight of the Orders of the Dutch Lion, Francis Joseph of Austria and Leopold of Belgium.

Among many art critics and lovers of art he is regarded as the modern Rembrandt.

Edwin A. Abbey.

The noted American artist, Edwin A. Abbey, died in London, England, Aug. 1, aged 59 years. His remains were cremated Aug. 3, placed in a bronzed urn and buried at Kingsbury old church, near Willesden.

When his death was announced, the London papers printed highly appreciative notices of his career as an artist and of his personal lovable qualities. King George and Queen Mary sent messages of sympathy and condolence to Mrs. Abbey, and among those who attended the funeral were the artist's associates of the Royal Academy, Ambassador Reid, Sir Edward John Poynter, Sir Lawrence Alma-Tadema, Sir Aston Webb, James J. Shannon, Albert Chevalier Tayler and Sir Frank Short.

Edwin A. Abbey was born in Philadel-

phia April 1, 1852, and studied at the Philadelphia Academy. As a youth his first artistic effort was printed in *Oliver Optic's Magazine* in 1866, and his first success was won as an illustrator for periodicals and a painter of watercolors. After leaving Philadelphia he came to New York and became a permanent member of the staff of *Harper's Magazine*, together with such artists as Charles S. Reinhart, Howard Pyle, Joseph Pennell and William T. Smedley. At this time *Harper's* gave him a commission to illustrate some of the poems of Robert Herrick, and after this work was finished he began a notable series of Shakespearean drawings, for which he went to England, and with the completion of these tasks he made a name for himself both in this country and England. His transition from black and white to watercolors and thence to oils was gradual, and in the latter he established his most lasting fame. In 1883 he was elected a member of the Royal Institute of Watercolors, but his first honors for oils was awarded in 1890, when the Royal Academy accepted his "May Day Morning," hung it in a favorable place, and in 1898 elected him an R. A. His greatest achievements in oils are "The Quest of the Holy Grail," which is in the Boston Library, and the "Coronation of King Edward VII." The former has been pronounced perfect in every detail of architecture, dress and heraldry, while the latter has been praised by antiquarians because of its perfection and accuracy of detail, and it was this work which won for the artist his greatest fame in England. His historical work for the Pennsylvania state capitol, it is stated, was not completed, but other accounts assert that the box containing eight canvases, four lunettes for the dome and the smaller ones were all packed under the personal supervision of the artist and were ready for shipment before his illness. The lunettes represent the "Treasures of the Earth" as revealed by sciences; "The Spirit of Light," "The Spirit of Religious Liberty" and "The Spirit of Vulcan." The smaller canvases have figures representing Religion, Science, Law and Art.

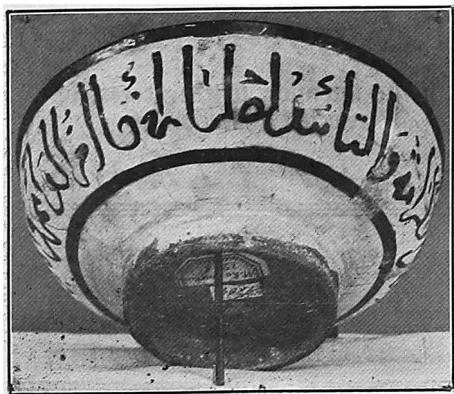
Mr. Abbey was invited by King George to paint his coronation, but declined the offer, explaining that the petty annoyance and trouble he met with in painting the coronation of King Edward, from some prominent sitters, was too trying for him to encounter a second time. King Edward and Queen Alexandra were considerate, tactful and prompt in their appointments with the artist, but a number of lesser lights were by no means so thoughtful or appreciative of the artist's time and patience.

Charles Walter Stetson.

Charles Walter Stetson, an artist, who was born in Providence, R. I., recently died in Rome, aged 52 years. He was well known in art circles in this country, his paintings having been exhibited at the Pennsylvania Academy, the Boston Art Museum, the art museums of Cincinnati, Detroit, St. Louis, New Orleans, San Francisco, in the New Gallery, London, and at the exhibition of the Belle Arti Cultori, Rome.

Reinhold Begas.

From Berlin is announced the death of Prof. Reinhold Begas, the famous German sculptor, aged 82 years. He was a student in the Berlin Academy and later went to Rome. Some of his notable works are the groups "Hagar and Ishmael," "Psyche and Amor," "Mercury and Psyche." He was one of a number of competitors in the international contest for the Berlin Schiller monument, in which his plans were accepted.



XII CENTURY ROYAL DRINKING BOWL,
At Persian Gallery, London.

A NEGLECTED PERIOD.

The real art of the Mohammedan Orient has been very much neglected by the archaeologist and collector, chiefly because the explorer has mainly directed his attention to earlier periods, whereas the objects to be found in the Eastern bazaars are almost exclusively modern and crude although frequently passed off as antique; these are the chief causes of the lack of interest, until very recently, of one of the most important epochs in the history of art.

Later explorations and excavations in Central Persia have, however, brought to light art treasures that show to what a high state art at that time had attained, and what an influence it had on the evolution of Renaissance in the West. The name "Mohammedan" or "Islamic" art is so far correct as it means to convey the religious character of its homogeneousness, but it is misleading to use the word "Arabic" art in a general sense. It is better to say "Saracenic" for the Middle Islam (Egypt, Syria and Asia Minor) to distinguish it from the group of "Persian" and "Mauresque" (North Africa and Spain).

It should be specially noted that the Arabs who were the creators and masters of Islamic State-culture possessed no artistic qualifications themselves, but had to borrow architects and artists from the Byzantine Empire when they wished to erect and decorate their mosques.

It is in particular Persian culture and art that holds its own and the influence of which has gradually penetrated from the Iranian highlands and Mesopotamia to the whole of the East Islamic world and even overflows into the West. Proofs of this may have been noted in the scattered examples which have come from Persian excavations during the past decade, but it is to the systematic exploration of the last five years or so of Mr. H. Kevorkian that we owe the opportunity to see collectively more than sufficient to survey the whole period and thus only can the beauties of style and rendering be properly appreciated.

WITH THE DEALERS.

Mr. Theron J. Blakeslee accompanied by Mrs. Blakeslee arrived from London August 3 and are at their country place at Lake Waramaug, Conn. The galleries at 358 Fifth Ave. will reopen September 15.

Messrs. Maggs Bros., 109 Strand, London, have issued a catalogue showing a choice collection of books and MSS. covering the period of Elizabethan literature; also fine prints and etchings by Old Masters, including many modern examples by Whistler, Sir Seymour Haden and drawings by famous book illustrators.

Mr. Hans Velten, of Obach & Co., London, who retired from that firm on its

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recent consolidation with P. & D. Colnaghi, was married two months ago to a young English lady and is settled in a charming country place in Surrey, England.

Mr. James P. Silo and son returned from Europe late in July—earlier than they had expected to arrive.

Mr. N. E. Montross will reopen his galleries, 550 Fifth Ave., on September 15.

Mr. William H. Holston, of Durand-Ruel & Sons, accompanied by Mrs. Holston, sailed for Europe July 11 on the Potsdam.

A new picture gallery under the title of the Thulin-Murphy Company has recently been opened in Boston by Walfred Thulin and Herman D. Murphy.

Mr. Martin Birnbaum, of the Berlin Photographic Company, is now in Europe and expects to return early in September. This house has just issued "The Church of Santa Maria Della Salut," by John S. Sargent.

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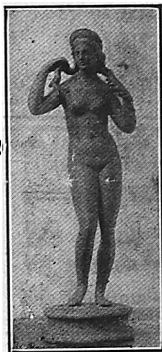
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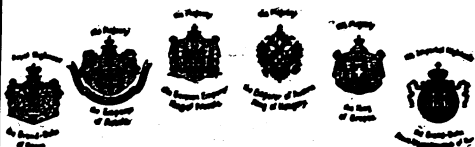
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